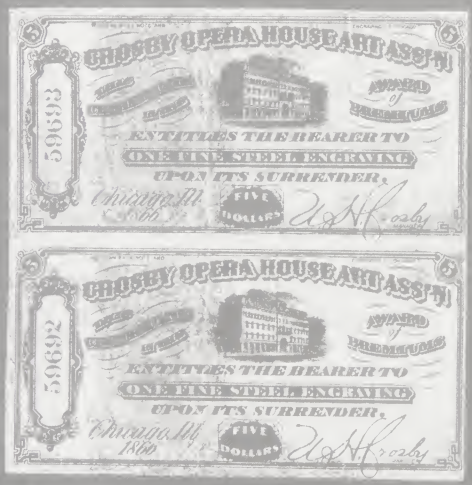
THE CHECK COLLECTOR

January-March 1997 The Journal of Number 41
THE AMERICAN SOCIETY OF CHECK COLLECTORS, INC.



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To our members:

Write something for *The Check Collector*! We need articles about checks, check-related subjects, and fiscal documents. See the list of 32 areas of collecting interests on the inside back of the mailing cover for ideas.

We retype all material. Illustrations require an original or a good, clear, black and white copy at **80%** of the size of the original. Original checks sent in are copied and returned carefully and promptly. Finished check photos are always welcome. Any questions, ask the Editor!

To our advertisers:

Deadline for advertising copy to run in the April-June issue of *The Check Collector* is May 10

The Check Collector is an effective means of reaching the check collecting hobby and our membership of collectors and dealers of checks and related financial documents. It contains feature articles about checks and check collecting and news about the hobby.

Advertising orders must be paid in advance and shall be restricted to checks and related fiscal documents, publications, accessories, and supplies. The ASCC accepts advertising in good faith, reserving the right to edit copy. Copy for ads must be camera-ready or the Editor will set it as best he can.

ASCC assumes no financial responsibility for typographical errors in advertising. However, it will reprint that portion of an advertisement in which a typographical error appeared upon prompt notification of such error.

EDITOR'S COLUMN

This begins my fourth year as your Editor. I felt as if I had been at the job for quite a while until I met Ken Trettin, the Editor of *The American Revenuer*, at the ARA meeting in Saint Louis. Ken is in his twentieth year as Editor of that publication!

Incidentally, over the last dozen issues of *TCC*, you may or may not have noticed that the covers have only once featured actual bank checks. This issue follows that tradition, to illustrate the lead article. Bill Castenholz and I gave some thought to whether or not the tale of the Crosby Opera House tickets belonged here, and came to the conclusion that they are fiscal documents with no other obvious 'home.' We hope you will enjoy their story.

I am also reneging on my promise to continue Ed Lipson's series of articles on American Phototype in this issue. There was already one major revenue stamped paper article, and I'm well aware that not all members collect that area. I would certainly never refuse to illustrate an interesting item because it *was* revenue-connected, but I do try to maintain a balance. And I will try to prepare another installment of Ed's series for the next issue.

I'd like to thank those of you who wrote to me about checks that bear Gast facsimilies. I will try to summarize this information in a subsequent issue.

Advertising rates are as follows:
One quarter page $25.00/issue
Business card size $15.00/issue
$10 discount for four issues paid at once.

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Founded ASCC in 1969

THE AMERICAN SOCIETY OF CHECK COLLECTORS, INC.

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The Great Crosby Opera House Lottery

by Bill Castenholz, VotP

The pigeon, painted red, white and blue, flew about the hall "in great agitation, not liking the tremendous roaring about him. " Jesse Grant stood at the front of the platform in "mute astonishment" while the tumult mounted. Behind him, the curtain rose, exposing a backdrop on which were painted likenesses of the goddess of Liberty and General Grant.[1]

Thus General Ulysses Simpson Grant was nominated to be President of the United States of America at the Republican National Convention. The date was May 21, 1868. The place: the great Crosby Opera House in Chicago.

It was a glorious occasion and a great honor to have the opera house used as the place where this American Hero was nominated to the highest office in the land. But it was not the first time great excitement had been felt within the walls of this magnificent structure. Nor would it be the last.

There had been the grand opening. It was to take place on April 17, 1865 with a presentation of Italian grand opera. But the assassination of President Lincoln three nights before caused a delay until April 20th. When the opening night did occur "a brilliant assembly of society heard 'Il Trovatore' and marveled at the splendor of the place

"Thereafter Crosby's was the home of grand opera. Its auditorium rang with the voices of Kellogg, Hauck, Brignoli, Ferranti, Parepa-Rosa, Bellini, Castle and a host of other far-famed singers. The Shakespearean plays of the day had their most sumptuous settings in this place."[2]

Needless to say there had been great excitement in October, 1871, when the dreams of U.H. Crosby went up in smoke. Whether it was Mrs O'Leary's cow or some other source, the conflagration destroyed about 18,000 buildings over an area of approximately 2,000 acres. The Crosby Opera House certainly must have been one of the most spectacular edifices to have perished.

But there was another very exciting time for Crosby's. It culminated on the 1st of October, 1866. And before it was over, thousands were involved in a "lottery" which has provided us with one of the most fascinating pieces of revenue stamped paper ever to have been produced. The story is a fascinating one.

"In the Spring of 1865, Mr U.H. Crosby completed his magnificent Opera House, at a cost of $600,000. Owing to the great excess of this expenditure over the original estimates, resulting from the enhanced value of materials and labor during the war, from modifications and improvements suggested in the progress of the work, which were necessary to perfect his design, and from other unforeseen causes which it is unnecessary to state Mr Crosby became financially embarrassed, and only succeeded in his purpose of giving to Chicago this noble work of art at the sacrifice of his fortune."[3]

Thus began the "Prospectus" for the great Crosby Opera House Art Association lottery. The prospectus went on to say, "This reverse having made the sale of the property necessary, the friends of Art in this and Eastern cities have urged the idea of making its disposal the basis of a National Distribution of Paintings and Engravings, upon the Art Union plan. ."

U.H. Crosby had come to Chicago from the East in 1850. After making a fortune in the liquor business, he determined to construct a monument to the arts, one to be the most outstanding in the country. What resulted was the Crosby Opera House. Located on the north side of Washington Street, between

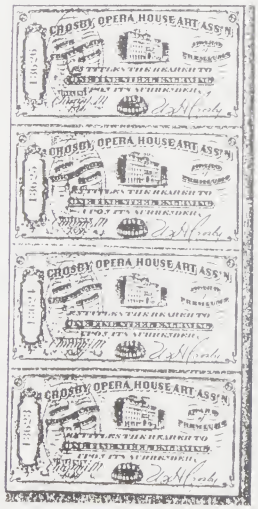
State and Dearborn, it was indeed a fabulous and lavish structure.

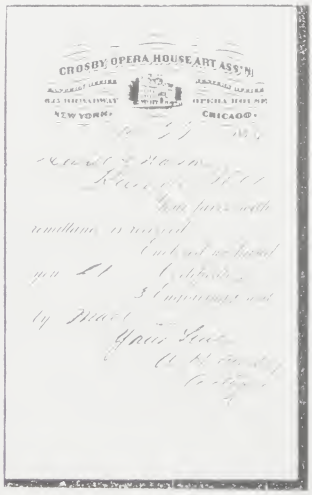
What brought this great civic project to such a desperate point? And how was it to be retrieved?

"With its art gallery of paintings and sculptures, Crosby's was all very wonderful, but as an investment it was top-heavy and virtually ruined the man who built it. At a crisis in his affairs friends of Crosby organized an association and decided to dispose of the house by lottery."[4]

Thousands of beautifully produced certificates were sold for $5 each. They promised to award each holder with a fine steel engraving. Actually, in addition, the purchaser had a chance to win one of three hundred and two prizes. There were 301 very significant pieces of art, including a number of oil paintings by renowned artists and an original life-size bust of Abraham Lincoln in carrara marble. But the grand prize was the actual Opera House itself!

"Most of the purchasers lived in Chicago, but nearly every state in the Union was represented. As the day for the drawing approached expectancy was on tiptoe. Hotels were jammed with incoming holders of certificates. Hundreds slept in saloons and railroad stations the night of 30 September, 1866*. The next day there was a terrific crush at the opera house when the doors were thrown open.





Figures 1 and 2. A set of four consecutively numbered Crosby Opera House Art Association certificates and the receipt, dated August 22, 1866 which accompanied them. The imprinted revenue stamp, a P-5 in orange, paid the required five cents federal tax on a certificate. The "certificate" was carefully worded, as was the prospectus, to avoid any mention of the word "lottery."

These certificates were delivered to a firm in Keesville (sic), New York.

"The drawing on the stage was under the supervision of a committee of staid business men from Chicago, Boston, New York, Philadelphia, Saint Louis, Detroit and Fall River, Massachusetts. In one great revolving device 210,000 numbered cards were placed. In a small one were 302 tickets, representing as many articles to be raffled. Drawings from each were made simultaneously, the holder of the drawn ticket from the large wheel being in each case the winner of the prize designated by the number on the ticket of the other wheel.

"Excitement was intense when, well on in the drawing, ticket 58,600 called for the grand prize, the Crosby Opera House. The holder of the lucky number was not present, but he proved to be A.H. Lee, of Prairie du Rocher, Illinois.

"Couriers on horseback notified Lee that night as he lay peacefully in his bed in the little town. A few days later he came to Chicago and, according to his statement, sold the opera house back to the builder for $200,000 in cash. In the summer of 1871 the house was overhauled at a cost of $80,000, and fell in ruins in the fire of that year."[5]

* Incorrectly stated in the original as January 20.

1. McFeely, William S., *Grant: A Biography*, W.W. Norton & Co., New York, 1981, p. 277, being a direct quote from the *New York Herald*, May 22 1868

2. Hills, Frank K., "Editorial Comments and Current Topics," *Weekly Philatelic Gossip*, Vol. X, No. 40 (Jan 2, 1926), p. 960.

3. *Crosby Opera House Art Association* (prospectus describing the "lottery"), no date (circa 1866).

4. Hills, Frank K. "Editorial Comments and Current Topics," *Weekly Philatelic Gossip*, Vol. X, No. 40 (Jan 2, 1926), p. 961.

5. Ibid.

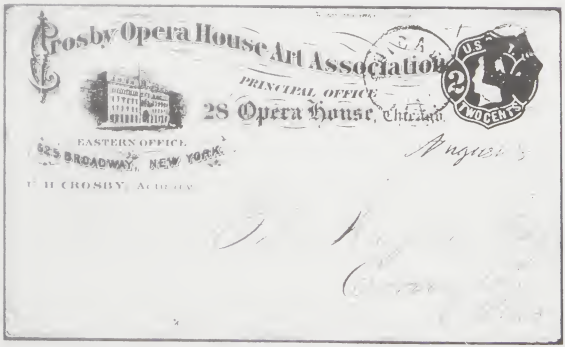
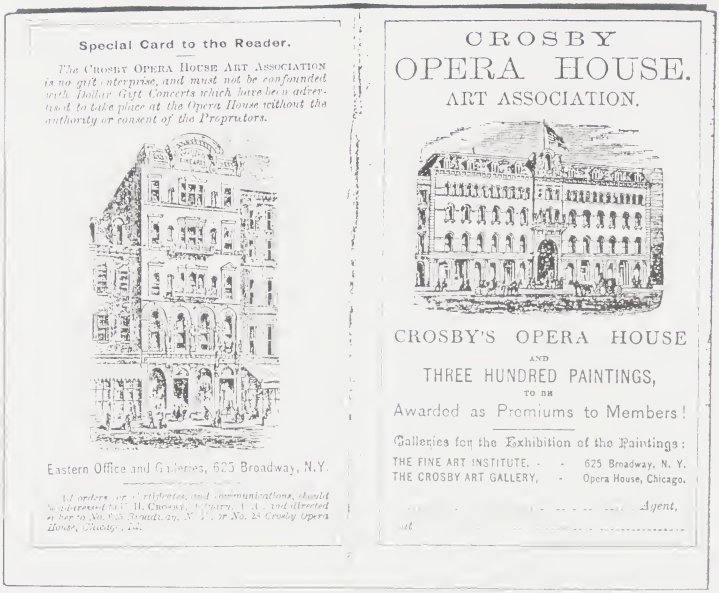


Figure 3. An orange entire of the type used to mail the brochure describing the scheme at the circular rate of 2 cents. The envelope is tan, and bears the Jackson Die 3 issued in 1864. The available illustration of the actual envelope used to mail the prospectus was not of good enough quality to print, so this one from the Editor's collection was used instead.



Special Card to the Reader.

The CROSBY OPERA HOUSE ART ASSOCIATION *is no gift enterprise, and must not be confounded with Dollar Gift Concerts which have been advertised to take place at the Opera House without the authority or consent of the Proprietors.*

Eastern Office and Galleries, 625 Broadway, N.Y.

All orders for exhibitions, and communications, should be addressed to H. Crosby, *Lottery, Art, and directed as below to No. 625 Broadway, N. Y., or No. 28 Crosby Opera House, Chicago, Ill.*

CROSBY
OPERA HOUSE.
ART ASSOCIATION.

CROSBY'S OPERA HOUSE
AND
THREE HUNDRED PAINTINGS,
TO BE
Awarded as Premiums to Members!

Galleries for the Exhibition of the Paintings:
THE FINE ART INSTITUTE, - - 625 Broadway, N. Y.
THE CROSBY ART GALLERY, - Opera House, Chicago.

Agent,

Figure 4. The back and front covers of an eighteen-page prospectus outlining the reason for and method of disposal of, the art objects and the opera house itself. The remainder of the prospectus is illustrated on the next four pages. Please ask the Editor for a copy if the type does not remain readable and you are interested.

Figure 5, on the cover, shows an unsevered pair of tickets. Does anyone know of any others, or any larger unsevered multiples?

Postscript: Taxes, Taxes

A proof of the Crosby ticket exists in the collection of Ed Lipson. An illustration was not available for this issue. It is not of the same design as the final item, as it is clearly a lottery ticket.

The design was was very likely changed due to the lottery tax. The Tax Act of June 30, 1864 provided "That every individual partnership .... being proprietor(s) .... of lotteries, shall pay a tax of five per centum on the gross amount of the receipts from the said business; ...." Each five dollar lottery ticket would engender twenty five cents in tax, whereas the tax on miscellaneous certificates or agreements was only five cents.

Ed also points out that the tickets were redeemed at several different locations. The place of redemption can be determined by the type of handstamp on the back.

Finally, U. H. Crosby refers to himself as an actuary - but does not appear in E. J. Moorehead's compilation of information on noted nineteenth century actuaries. Does anyone have further information about him?

From Chicago Eve. Journal.

THE CROSBY OPERA HOUSE ART ASSOCIATION.

The sale of tickets has been so rapid as to warrant an announcement that the end is approaching, and a committee has been appointed on behalf of the people to superintend and conduct the drawing.

The subscription books, when closed, will be at once transferred to the keeping of a committee, who will have sole charge thereof, and who will superintend the drawing and the awards. This committee has been selected from among our best citizens and wealthiest capitalists. Their names are a tower of strength to an enterprise that has enlisted the sympathies and active co-operation of art lovers throughout the Union. Such names as the following are a guarantee of good faith and an assurance that nothing dishonorable will mar the brilliancy of a commendable and beneficent project. The committee is composed of the following gentlemen:

W. F. Coolbaugh, ...President Union National Bank.
Amos T. Hall, Treas. Chicago Burlingt. & Quincy R. R.
E. G. Hall, ...Hall, Kimbark & Co.
Clinton Briggs, ...Ewing, Briggs & Co.
J. C. Dore, ...President of the Board of Trade.
James H. Bowen, ...President Third National Bank.
James C. Fargo, ...Agent American Express.
Francis A Hoffman, ...Ex-Lieut. Governor.
I. Y. Munn, ...Munn & Scott, Elevator.
J. A. Ellis, ...President Second National Bank

These names are a sufficient guarantee that the proceeding will be conducted with the most perfect fairness and integrity.

Press of Wynkoop & Hallenbeck, 113 Fulton Street, N. Y.

PROSPECTUS

IN the Spring of 1865, Mr. U. H. Crosby completed his magnificent Opera House, at a cost of $800,000. Owing to the great excess of this expenditure over the original estimates, resulting from the enhanced value of materials and labor during the war, from modifications and improvements suggested in the progress of the work, which were necessary to perfect his design, and from other unforeseen causes which it is unnecessary to state, Mr. Crosby became financially embarrassed, and only succeeded in his purpose of giving to Chicago this noble work of art at the sacrifice of his fortune

This reverse having made the sale of the property necessary, the friends of Art in this and Eastern cities have urged the idea of making its disposal the basis of a National Distribution of Paintings and Engravings, upon the Art Union plan. The suggestion met with the approval of gentlemen of prominence in business circles here, and led to the subscription, by a number of the leading citizens of Chicago, of a large fund for the institution of the "Opera House Art Association," the objects of which should be the realization of the original cost of the Opera House, and the distribution of a large collection of Paintings and

Engravings of value, selected from the works of the most eminent artists of America. This plan has received the most generous co-operation and support of the leading American Artists. They have signified their appreciation of Mr. Crosby's interest in Art, and of his sacrifices in its behalf, by contributing to the enterprise many of their finest works at such a large reduction from the market value of the Paintings as to ensure a handsome fund for the benefit of Mr Crosby. The Engravers and Publishers have earnestly joined with the Artists in a similar liberality, and have furnished the plates and the immense supply of Engravings requisite for distribution at a price which leaves a most liberal sum as a compliment to Mr. Crosby, while the public will receive the Engravings at a cost not greater than the regular subscription price. It is proposed to award the Opera House and Paintings as premiums to members of the Association; the

OPERA HOUSE BEING OFFERED AS FIRST PREMIUM.

Thus securing an advantageous sale of the property, at its actual cost, to Mr. Crosby, and in a manner which will at the same time promote the very object of its erection—the advancement of American Art.

In acquiescence with this suggestion, "*The Crosby Opera House Art Association*" has been formed upon the following plan:

FIRST:

There will be issued to members certificates for *210,000 Shares at $5 each*, numbering from 1 to 210,000 inclusive, *which entitle the holder to receive one or more of the first-class Steel Engravings hereinafter described, a share in the award of Premiums*, AND FREE ADMISSION TO THE GALLERIES OF THE ASSOCIATION UNTIL THE AWARD TAKES PLACE.

SECOND:

There will be awarded among the members as Premiums,

The

CROSBY OPERA HOUSE & LOT ON WHICH IT STANDS

Erected at a cost of *Six Hundred Thousand Dollars*, together with all the splendid Stage Scenery, Machinery, Furniture, Fixtures and Accessories,—and

Three Hundred Choice and Valuable

OIL PAINTINGS,

By the first American Artists, among which are:

BIERSTADT'S GREAT PAINTING, entitled,

"THE YO SEMITE VALLEY,"

Valued at Twenty Thousand Dollars!

A magnificent Landscape, about 8 by 11 feet in size.—*Now on exhibition at the Crosby Art Gallery.*

CROPSEY'S GREAT WORK, ENTITLED

"AN AMERICAN AUTUMN,"

Valued at Six Thousand Dollars.

A glorious Autumnal Landscape, about 8 by 14 feet in size, and the original from which the

Figures 6 and 7. The first four pages of the Crosby prospectus.

Chromo Engraving, printed in colors exclusively for the Association, was taken.—*This fine work is on exhibition at the Gallery of the Association in New York.*

SCHUESSEL'S GREAT NATIONAL PAINTING OF THE AMERICAN AUTHORS, entitled,

"Washington Irving and his Friends."

Valued at Five Thousand Dollars.

This magnificent work of art is about 7 by 10 feet in size, and the original from which the superb Steel Engraving, (to be issued to shareholders) is engraved, *and is now exhibiting by the Association in Cincinnati.*

HART'S CHARMING AND CELEBRATED PAINTING OF AMERICAN SCENERY, entitled,

"WOODS IN AUTUMN,"

Valued at Five Thousand Dollars.

A splendid Painting—size about 7 by 10 feet. *On exhibition at the Crosby Art Gallery.*

CONSTANT MAYER'S CELEBRATED PAINTING, entitled,

"RECOGNITION."

Valued at Five Thousand Dollars.

A large Historical Work—the Story of a Battle Field. Size about 8 by 12 feet. *Now exhibiting by the Association at St. Louis.*

BEARD'S GREAT WESTERN LANDSCAPE, entitled,

"DEER ON THE PRAIRIE."

Valued at Four Thousand Dollars.

Size about 8 by 10 feet.—*Now in the Crosby Art Gallery.*

GIGNOUX'S MAGNIFICENT LANDSCAPE, entitled,

"ALPINE SCENERY."

Valued at Three Thousand Dollars.

Also works by the following eminent artists:

BIERSTADT,	CROPSEY,
BEARD,	CASILEAR,
BRADFORD,	COLEMAN,
CHURCH,	DANA,
GIGNOUX,	LE CLEAR,
SANFORD R. GIFFORD,	LANG,
JAMES M. HART,	CONSTANCE MAYER,
HUNTINGTON,	McENTEE,
WILLIAM HART,	NAST,
GEO. H. HALL,	T. ADDISON RICHARDS,
HUBBARD,	SHATTUCK,
HAZELTINE,	SONNTAG,
INNESS,	TAIT,
E. JOHNSON,	EDWIN WHITE,
KENSETT,	WILLIAMSON,
LEUTZE,	WHITTREDGE,

And many others.

Full Catalogues of which will soon be issued. This splendid Gallery, embracing specimens of nearly all the leading Painters in the country, and illustrating nearly every school of American Art, will also comprise the entire private collection of Mr. CROSBY, (including those well known and

favorite paintings, the "SCHOOL EXAMINATION," "DOUBLE TREAT," and "SELECTING THE BRIDAL DRESS.") Also

The Original Life-size Bust of

ABRAHAM LINCOLN,

from Life.

Executed in the purest Carrara Statuary Marble, by L. W. VOLK, to which has been assigned a place in the World's Exposition, to be held at Paris in 1867. Valued at Two Thousand Dollars.

Now on exhibition at the Crosby Art Gallery.

Note.—Mr. Volk has generously assented to the purchase of this splendid work by the Association, trusting that the person to whom it shall be awarded will consent to its being exhibited at the "World's Exposition" as intended, with proper security for its safety.

In order that every Certificate shall entitle the holder to a premium in the award, the Association will, in addition to the 302 premiums enumerated, award to every member, who shall not have received one of the same, an engraving of the Opera House.

☞ *To enable the public to judge for themselves of the great merit of these Paintings,* the entire collection, by far the largest and most valuable ever offered by any Art Union, will be placed on exhibition until the award takes place, a part, alternately, at the CROSBY Gallery, in the Opera House, Chicago, and at the Art Institute, 625 Broadway, New York, *the holders of Certificates being entitled to admission, free of charge.*

Order of Issuing Certificates of Membership.

For $5, One Share or Certificate of Membership

is issued, and with it one of the following beautiful Steel Engravings:

"THE LITTLE WANDERER,"

From the original, by the eminent Artist, THOS. FAED, or

"GATHERING APPLES,"

A charming Rural Scene, from the original, JEROME THOMPSON.

For $10, Two Shares or Certificates

are issued, with which the holder receives the superb Steel Engraving of the American Authors,

"Washington Irving and his Friends at Sunnyside."

from the great National Painting, by DARLEY & SCHUESSEL

For $15, Three Shares or Certificates

are issued with which the holder receives the charming Allegorical Engraving on Steel entitled

"MERCY'S DREAM,"

From the original, by the great American Artist, D. HUNTINGTON.

Figures 8 and 9. The next four pages of the Crosby prospectus.

For $20, Four Shares or Certificates

are issued, with which the holder receives the superb Chromo Engraving, printed in colors, and issued exclusively by the "Art Association,"

"AN AMERICAN AUTUMN,"

By the celebrated Artist, J. F. CROPSEY.

For $50, Ten Shares or Certificates

are issued, with which the holder receives a choice ARTIST PROOF of either one of the following subjects:

"Washington Irving and his Friends."
"Cropsey's American Autumn,"
or "Mercy's Dream."

Artists Proofs are the very first impressions taken from the plates, are limited in number, each one being retouched and signed by the Artist, making them rare and desirable.

NOTE.

The plates of the Engravings having been secured by the Association on the most liberal terms, they are enabled to offer entirely new works at the lowest publishers' rates.

Thus it is seen that all purchasers of the above engravings receive at once the value of their money, and in addition a certificate in the award of premiums, and free admission to the Art Galleries.

THE FIRST PREMIUM,

CROSBY'S OPERA HOUSE,

Is situated on Washington Street, with a frontage of 140 feet, by 180 feet in depth, five stories high, with Mansard Roof. It is of Athens Marble, in the modern Italian style, and is conceded by all, to be one of the finest buildings in America. Four spacious stores, each 30 by 120 feet, two on each side of the grand and imposing entrance to the Opera House, divide between them the first story of this matchless temple of art. The remaining floors are occupied by offices and studios. The annual rental of this portion of the building, exclusive of the Opera House proper, is at present $30,000.

The Studios are connected with one of the finest Art Galleries in the country, known as the "CROSBY ART GALLERY," and form one of the most agreeable attractions which Chicago offers.

Of the Auditorium of the Opera House no description can be attempted here. It is impossible to convey to those who have not viewed it, any adequate idea of its exceeding richness and beauty. It is pronounced by all to be the finest in the world.

The Premiums will be ready for delivery immediately upon the result of the award being known; and the person by whom the FIRST PREMIUM is drawn, will receive a CONVEYANCE

IN FEE OF AN UNINCUMBERED TITLE TO THE CROSBY OPERA HOUSE, subject only to the existing leases, the rents to accrue to the person to whom the property shall be awarded from the day upon which the drawing takes place. Information relative to the title and legal arrangements will be furnished on application at the Real Estate Office of Messrs. REED & AYRES, Chicago.

While the primary objects of the undertaking are those already mentioned, there is another of more general interest which would be attained by its successful issue, namely: the developing of a taste for the fine arts by the distribution of so large a number of first-class Paintings and Engravings. It is not designed in this Prospectus to go at length into the advantages of fostering and extending a love for the beautiful in art or in nature. It may, however, be suggested that it is by actual contact with the works themselves that such tastes are most surely cultivated, and this single reflection should insure to the project the sympathy and active co-operation of all who recognize this truth.

The following letter is subjoined as an evidence of the deep interest taken by the Chicago public

in the success of the enterprise, and of the warm approval of the plan by gentlemen of high commercial and personal standing.

CHICAGO, ILL. *June 1st*, 1866.

U. H. CROSBY, Esq.

DEAR SIR,—We have been pleased to learn that you have decided to adopt the "Art Union" principle in the disposition of your Opera House.

While we should be glad to know of your success in such an enterprise, under any circumstances, it would add greatly to our gratification to reflect that, in accomplishing your own wishes, you had given additional impetus to the development of æsthetic taste amongst us. That this would be only the natural result of the distribution, as proposed, of a large number of first-class paintings and engravings, we have no doubt: and we congratulate the public upon this fact, as well as upon the no less important fact that they possess in your own well established integrity satisfactory guarantee that the enterprise will be fairly and honorably conducted.

With every wish that you may succeed, we are, dear sir,

Yours Very Truly,

E. B. McCAGG,	
W. F. COOLBAUGH,	Presid't Union National Bank.
S. B. COBB,	
HIRAM WHEELER,	Wheeler, Munger & Co., Elev.
THOS. CHURCH,	
J. A. ELLIS,	Pres't Second National Bank.
A. W. MACK,	Ed. and Pro. Chic. Republican.
AMOS T. HALL,	Treasurer C., B. & Q. R. R.
MAHLON D. OGDEN,	Ogden, Fleetwood & Co.
L. T. MUNN,	Munn & Scott, Elevator.
JEROME BERCHER,	
WESLEY MUNGER,	Munger, Wheeler & Co., Elev.
F. H. HADDUCK,	
E. I. TINKHAM,	Cashier Second National Bank.
CHAS. L. WILSON,	Ed. and Pro. Chicago Journal.
H. S. SARGENT,	Gen. Freight Ag't Mich. C. R. R.
W. E. DOGGETT,	Doggett, Bassett & Hill.
H. W. HINSDALE,	Hinsdale, Sibley & Sudlcott.
S. D. KIMBARK,	Hall, Kimbark & Co.
IRA HOLMES,	Cashier Third National Bank.
E. G. L. FAXON,	Faxon & Co.
A. G. BURLEY,	Burley & Tyrrell.

Figures 10 and 11. The next four pages of the Crosby prospectus.

12 CROSBY OPERA HOUSE

NATHAN MEARS,	Mears, Bates & Co.
CLINTON BRIGGS,	Ewing, Briggs & Co.
JAS. H. BOWEN,	Presid't Third National Bank.
CHAUNCEY T. BOWEN,	Bowen Brothers.
JAS. C. FARGO,	Agent American Express.
GEO. L. DUNLAP,	Sup't Northwestern R. R.
N. K. FAIRBANK,	
J. C. DORE,	President of Board of Trade.
GEO. P. A. HEALY	Artist.
ELISHA S. WADSWORTH,	
GEO. S. BOWEN,	Bowen Brothers.
W. F. STOREY,	Editor & Pro. Chicago Times.
PERRY H. SMITH,	Vice-Pres't Northwest'n R. R.
C. M. HENDERSON,	C. M. Henderson & Co.
H. H. MAGIE,	
F. C. SHERMAN,	Ex-Mayor.
PHILIP WADSWORTH,	P. Wadsworth & Co.
L. Z. LEITER,	Field, Palmer & Leiter.
FRANCIS A. HOFFMAN,	Ex-Lieut. Governor.
PETER PAGE,	U. S. Assessor.
CARL F. W. JUNGE,	Cashier Mech. National Bank.
A. C. HESING,	Editor Staats Zeitung.
JULIAN S. RUMSEY,	Ex-Mayor.
DAVID A. GAGE,	Sherman House.

From the Artists of New York, Philadelphia and Boston.

U. S. CROSBY, *Esq., Chicago, Ill.*

DEAR SIR.—WE, the undersigned ARTISTS, of

New York, Philadelphia and Boston,

Learning of your late misfortune, and the generous desire of your fellow citizens of Chicago, and others, to assist you in re-establishing yourself through the success of the

"CROSBY OPERA HOUSE ART ASSOCIATION,"

Take pleasure in assuring you of our hearty good will and co-operation, wishing you all success and continuence in well doing, in bringing Art so advantageously and generously before our whole People:

ART ASSOCIATION. 13

NEW YORK ARTISTS:

A. BIERSTADT,	WM. HART,
WM. BRADFORD,	W. J. HAYS,
M. F. H. DEHAAS,	S. R. GIFFORD,
LAUNT THOMPSON,	R. W. HUBBARD,
THOS. LE CLEAR,	A. D. SHATTUCK,
S. J. GUY,	REGIS GIGNOUX,
W. J. HEADE,	J. W. CASILEAR,
THOMAS HICKS,	WM. L. SONNTAG,
FREDERICK E. CHURCH,	J. F. KENSETT,
E. LEUTZE,	CONSTANCE MAYER,
W. H. HEARD,	V. NEHLIG,
WM. PAGE,	I. B. IRVING, JR.,
LOUIS LANG,	J. F. CROPSEY,
JAMES M. HART,	J. R. BREVOORT,
JULIE H. BEERS,	D. C. FARRONIUS,
JAS. FAIRMAN.	J. B. STEARNS.

PHILADELPHIA ARTISTS:

THOS. SULLY,	T. HENRY SMITH,
ED. MORAN,	THOS. MORAN,
GEO. G. LAMBDIN,	J. R. LAMBDIN.
P. B. WAUGH,	EDMOND D. LEWIS,
E. H. BENNEL.	JOHN SARTAIN,
D. R. KNIGHT,	I. HAMILTON.
P. F. ROTHERMEL,	C. G. ROSENBERG.

BOSTON ARTISTS:

GEO. L. BROWN,	T. ROBINSON,
VIRGIL WILLIAMS,	A. H. BUCKNELL,
W. A. GAY,	F. D. WILLIAMS,
J. MORVILLER,	G. N. CASS,
F. J. FLETCHER,	J. AMES,
GEO. FULLER,	F. M. J. JOHNSTON,
WM. M. FISHER,	F. H. DEBOIS.

NOTICE.

In ordering Certificates, please name Engraving desired. If the Engraving is to be forwarded, to insure its safety, enclose nine cents in stamps for tubing. Send Draft, Post Office Money-Orders, or Greenbacks, with address of Town, County and State carefully written, as every Certificate is fully registered.

14 CROSBY OPERA HOUSE

To those persons who wish to select particular numbers, the Actuary desires to say that it is found to be impossible to issue certificates otherwise than in regular rotation. The certificates are divided between the principal office in Chicago and the Eastern Agency in New York — every alternate five thousand numbers being reserved for sale in the New York office, from which they are distributed to sub-agents in every Eastern city and town. Those retained here are distributed in like manner from New Orleans to Montreal. They are selling very rapidly, rendering it impossible, with any attainable clerical force, to maintain a reliable record of the unsold numbers.

What the Press say:

THE OPERA HOUSE.—It may not be unknown to many of our readers that for some time past the friends of Art in this and Eastern cities, have acted upon Mr. Crosby, the idea of making the disposal of his Opera House the basis of a great National distribution of Paintings and Engravings, upon the "Art Union" plan. The suggestion has met with the approval of many of our leading citizens, and a movement set on foot by gentlemen prominent in business circles on 'Change, which is now progressing, has already been productive of a large fund, subscribed for the purpose of carrying this brilliant project into execution. Mr. Crosby has yielded to this suggestion, and arrangements are now rapidly making to put it into immediate effect.

We can best give some notion of the magnitude of this enterprise by stating that it proposes not only the distribution of several hundred Paintings selected from the works of the most eminent Artists in the several schools of American Art, but also one of upwards of $250,000 worth of choice engravings, beside the awarding of the Opera House as the first premium.

This simple announcement will awaken in every circle of our city—and indeed throughout the whole country—the generous desire which has been long eager to aid Mr. Crosby in the reverse which has overtaken him while giving to Chicago its most splendid ornament.

We predict for this enterprise a rapid and brilliant success.—*Chicago Times.*

From New York Leader.

The enterprise which Mr. Crosby has inaugurated is quite above the common order. It is indorsed by the principal citizens of Chicago and by our leading artists, and there can be no question that it will be honorably and legitimately

ART ASSOCIATION. 15

conducted. It is designed as a popular medium to beautify the houses of the people by presenting them with fine engravings. If Mr. Crosby has chosen this novel plan to relieve himself from temporary financial embarrassments, that does not affect the benefits which must arise from the circulation of so many artistic pictures among those who do not usually spend their money for works of art.

From New York Mercury.

There can be little wonder that the artists of the United States have already marked their cordial approval of so grand a plan, and we conceive that this with the letter indorsing it by the principal citizens of Chicago will at once remove any doubt respecting the genuineness of the Association, which might otherwise probably be entertained. The venturesome will at once take shares in the Crosby Art Association, while those who like chance to be assisted by certainty will do so, because they are certain of at once realizing the value of the $5 which they invest.

From Boston Traveler

Attention is called to THE CROSBY OPERA HOUSE ART ASSOCIATION.—Owing to the embarrassments arising from the excess of Mr. Crosby's expenditures in erecting the Opera House at Chicago, Ill., which has rendered the sale of the building necessary, numerous friends of art suggested the plan of making it the ground work of a grand Art Union, which was eagerly accepted by many of his fellow-citizens and subsequently by leading American painters and engravers, and it is believed that Mr. Crosby will be repaid for his immense outlay, and the art of America permanently benefited.

From New York Courier.

A CHANCE FOR THE SPECULATIVE.—Any person who may be disposed to invest $5 without any chance of not receiving the value of his money, and the agreeable prospect before him, of, perchance, in a few months, retiring to rest a poor man, and awaking more than half a millionaire, may now do so by visiting or writing to the Art Institute, No. 625 Broadway, and taking a share in the Crosby Opera House Art Association.

The Chicago Times says:

Nothing so grand as this project was ever before conceived. There never was one which involved so much property, and again, there never was another one in which the public could invest their money with the same certainty that the transaction would be conducted by honorable men. As will be seen, Mr. CROSBY has submitted his plan

Figures 12 and 13. Another four pages of the Crosby prospectus.

16 CROSBY OPERA HOUSE ART ASSOCIATION.

to the best men in Chicago, and they give it a cordial and unhesitating indorsement. There can be nothing surer than the fact that the operation is in honorable hands, and that every dollar will be as properly accounted for as if deposited in a bank.

From New York Sunday Times

Mr. Crosby has apparently, in building the Opera House in Chicago, established its fame, and been necessitated to seek for some mode of relieving himself of the embarrassment entailed upon him. But the cost of the Opera House was $0 0,0 0, and the individuals who are disposed to purchase such a property, at such a price, are rare, even when its accompanying stores, offices and studios rent for $31,0 0. What, in this case, was to be done? Mr. Crosby, or those who may possibly be associated with him, are ingenious men. They have originated this "art association"—an association so broadly and liberally arranged that it can scarcely fail of ensuring itself a positive success. In the first place, they offer to every subscriber, not alone a share in the Opera House, with the chance of all merely becoming its sole proprietor, but a po-sibility of obtaining also other very valuable, if not as valuable, premiums. These consist of paintings by all the leading artists of the country, amounting in number to more than three hundred. The first one of these are in actual value $ 0,0 0. That this is a positively genuine offer no doubt can exist

From New York Atlas.

THE CROSBY OPERA HOUSE ART ASSOCIATION.—It is perhaps well for the public that speculative men of means sometimes get into difficulties. At any rate it is so in the present instance. Mr. Crosby, of Chicago, having a great deal of cash, much love of art, a liberal and a special taste for music, undertook even building a magnificent opera house in that city. He did so, and, many comment showed that it was the first structure of its kind in the great West. The undertaking proved popular, the patronage was ample, and the receipts, offices and stores in the front of the building were the finest in Chicago. All completed, owing to causes in which we perhaps need not be specific, a pressure of labor and money ensued—as usual that has had exceeded its means. The unwonted burden of interest, however, which grew from year to year, increased his public spirit, determined to [illegible] ... In order to do this with [illegible] ... Crosby organized an association, [illegible] ... the best [illegible] ... success. That result [illegible] ... Art Union upon the largest scale. A share is only $5, and may be purchased at the Art Institute No. 26 Hamilton Place. No cash, buy your share, wait and retire from active life, well nigh a millionaire.

PLAN OF DRAWING.

The PLAN OF AWARD adopted is the following: *210,000 Numbers*, representing the certificates issued, will be placed in one wheel, and *Three Hundred and Two Tickets* inscribed with the name of the premiums, to wit:

The Opera House, Three Hundred Paintings, the Bust of Lincoln, will be placed in another.

From these wheels a *Number and a Premium will be drawn simultaneously*, the number drawn, in each instance, taking the premium drawn with it.

The Subscription Books will *close on Saturday, the 22d of September, 1866*, and on the *1st of October* the AWARD OF PREMIUMS will be publicly made at the Opera House

The Subscription Books, on being closed, will be placed in the hands of the following gentlemen, who have kindly consented to act as the Chicago Members of the Committee, to conduct the Award of Premiums:

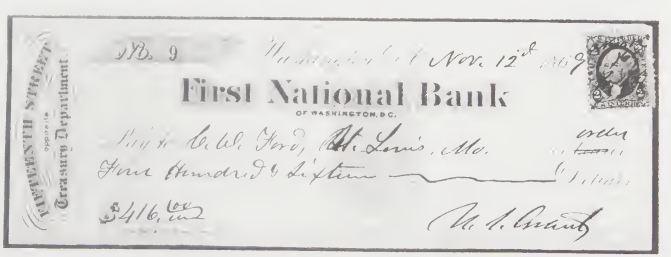
W. F. COOLBAUGH,	*President Union National Bank.*
AMOS T. HALL,	*Treasurer C., B. & Q. R. R.*
E. G. HALL,	*Hall, Kimbark & Co.*
CLINTON BRIGGS,	*Ewing, Briggs & Co.*
J. C. DORE,	*President of the Board of Trade*
AS H. BOWEN	*President Third National Bank.*
JAMES C. FARGO	*Agent American Express*
FRANCIS A. HOFFMAN,	*Ex-Lieut. Governor*
I. Y. MUNN,	*Munn & Scott, Elevator*
J. A. ELLIS	*President Second National Bank.*

These gentlemen, together with such others from different parts of the country as they may add to their number, for the purpose of fairly representing the shareholders at large, will have the sole management of the award in all its details.

Figure 14. The final two pages of the Crosby prospectus.

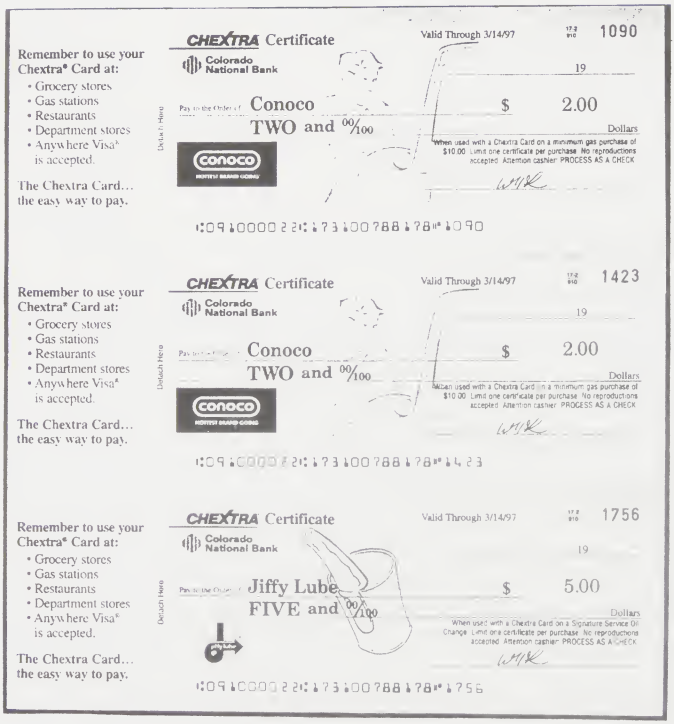
A Find in the Marketplace

Purely by chance, two articles in this issue mention Ulysses S. Grant, one a short descriptions of his first nomination to the presidency, and the second, a reference in passing. Good things come in threes, they say.



This check was written during Grant's first term in office, a little over two weeks after the financial panic of "Black Friday," when Jay Gould and Jim Fiske attempted to corner the gold market.

Chextra
by Herman Boraker


Remember to use your Chextra® Card at:
• Grocery stores
• Gas stations
• Restaurants
• Department stores
• Anywhere Visa® is accepted.
The Chextra Card... the easy way to pay.
CHEXTRA Certificate
Colorado National Bank
Valid Through 3/14/97
1090
19
Pay to the Order of
Conoco
$ 2.00
TWO and 00/100
Dollars
When used with a Chextra Card on a minimum gas purchase of $10.00. Limit one certificate per purchase. No reproductions accepted. Attention cashier: PROCESS AS A CHECK
Detach Here
CHEXTRA Certificate
Colorado National Bank
Valid Through 3/14/97
1423
19
Conoco
$ 2.00
TWO and 00/100
Dollars
When used with a Chextra Card on a minimum gas purchase of $10.00. Limit one certificate per purchase. No reproductions accepted. Attention cashier: PROCESS AS A CHECK
CHEXTRA Certificate
Colorado National Bank
Valid Through 3/14/97
1756
19
Jiffy Lube
$ 5.00
FIVE and 00/100
Dollars
When used with a Chextra Card on a Signature Service Oil Change. Limit one certificate per purchase. No reproductions accepted. Attention cashier: PROCESS AS A CHECK

I received these three Chextra certificates - great pseudo-checks - in the mail last October. This is something new to me. Is it common elsewhere?

I'm certain there was one more 'check' at the top of this page - maybe more?

✈✈✈✈✈

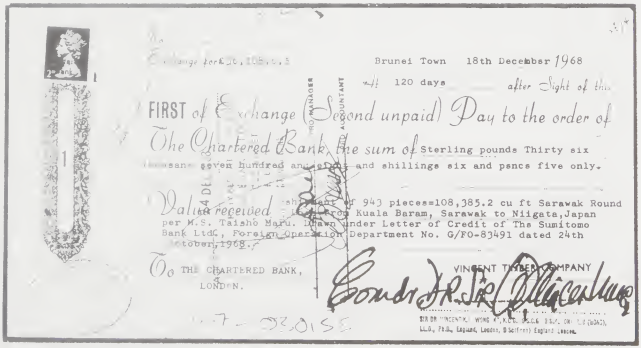
An Armchair Adventure

Robert A. Spence

As luck would have it, at the beginning of a period of some foul winter weather, I obtained a fascinating lot of bills of exchange, checks and drafts, most from far off places in Asia and Africa. The eye-catching revenue stamps, different formats, endorsements and transit markings, some with high face values, thumbprint identifications and strange scripts marked these items as records of financial adventure and business enterprise. It was armchair travel played with *National Geographic* maps of Asia and Africa.

At times, it was a challenge to determine the path followed by the documents to payment by listing the bank endorsements of holders in due course. These documents were impressive as they ranged in size from business check to letter-sheet size and even larger.

Many of these documents provide more information than appears at first glance. Some were drawn in periods of political change and unrest. Many of the documents indicated the drawers designated payment be made in English pounds sterling deposited to their accounts in London banks.


Brunei Town 18th December 1968

at 120 days after Sight of this

FIRST of Exchange (Second unpaid) Pay to the order of

The Chartered Bank, the sum of Sterling pounds Thirty six

thousand seven hundred and eight and shillings six and pence five only.

Value received for 943 pieces=108,385.2 cu ft Sarawak Round Logs from Kuala Baram, Sarawak to Niigata,Japan per M.S. Taisho Maru, Voyage under Letter of Credit of The Sumitomo Bank Ltd., Foreign Operation Department No. G/FO-83491 dated 24th October,1968.

To THE CHARTERED BANK, LONDON.

VINCENT TIMBER COMPANY

Bonds J.P. Sir [illegible]

BILLS OF EXCHANGE, WORKS WITH BLACK STAMP, ON LETTERHEAD, Ltd., Pte., Limited, London, Chartered, Export, Import.

Figure 1 is a 1968 First of Exchange drawn in Brunei Town, capital of the Sultanate of Brunei located on the island of Borneo when it was a British dependency. The bill is drawn for payment for a substantial shipment of Sarawak logwood from Kuala Baram, a port on the Sarawak-Brunei border, to Niigata, a port on the Sea of Japan on the island of Honshu, Japan and drawn under a letter of credit of the Sumitomo Bank Ltd. of Japan. There is a duty (revenue) stamp of Brunei on the back of the bill and a two pence English adhesive duty stamp with the overprint "Chartered Bank" affixed to the face of the bill. The face amount of the bill is over 36,700 English pounds sterling, at that time about $88,000.

The bill is signed by a distinguished executive of the timber company and bears five bank stamps for acceptance, endorsements, holders in due course and date paid.

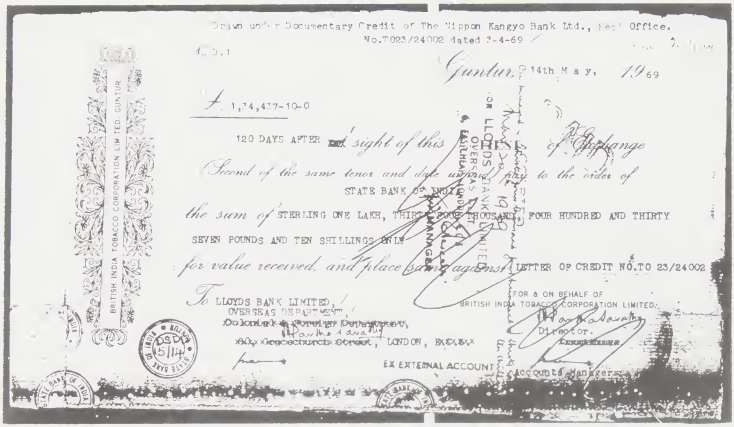

Drawn under Documentary Credit of The Nippon Kangyo Bank Ltd., Head Office.
No.7023/24002 dated 3-4-69
Guntur, 14th May, 1969
£ 1,34,437-10-0
120 DAYS AFTER sight of this First of Exchange
Second of the same tenor and date unpaid pay to the order of
STATE BANK OF INDIA
the sum of STERLING ONE LAKH, THIRTY FOUR THOUSAND FOUR HUNDRED AND THIRTY
SEVEN POUNDS AND TEN SHILLINGS ONLY
for value received, and place to account as per agreement LETTER OF CREDIT NO.TO 23/24002
To LLOYDS BANK LIMITED,
OVERSEAS DEPARTMENT,
60, Gracechurch Street, LONDON, E.C.3.
FOR & ON BEHALF OF
BRITISH INDIA TOBACCO CORPORATION LIMITED.
Director.
Accounts Manager
EX EXTERNAL ACCOUNT
BRITISH INDIA TOBACCO CORPORATION LIMITED, GUNTUR
LLOYDS BANK LIMITED OVERSEAS DEPARTMENT

Figure 2 is a First of Exchange drawn by the British Indian Tobacco Corp. Ltd. at Guntur, India. My first view of this document was of a large 10½" by 6½" First of Exchange with State Bank of India stamps to "tie" it to a folded allonge that showed a bit along two sides. Unfolding the First of Exchange and the attached allonge, the document measured 22" by 18½" overall! The face of the allonge has only a solitary two pence English adhesive duty stamp with overprint "S.B. of I./London" and a State Bank of India endorsement of the branch manager. Turning the document over, the back side was a sea of blue, almost completely covered with 191 large adhesive India Foreign Bill duty stamps of Rupees Six each and 2 stamps of Rupees Two.

The very large amount of rupees for duty hinted at a large face amount. Again turning the document over, the written words "Sterling 1 Lakh, Thirty Four Thousand and Thirty Seven Pounds and Ten Shillings only." The amount in figures was given as "r 1,34,437-10-0." The amount expressed in figures did not help. I finally saw the manuscript crossing above the Lloyds Bank Ltd. acceptance stamp "One hundred and thirty four thousand four hundred + thirty seven pounds ten shillings". Not a million pounds sterling but still about $322,000 in 1969, a significant sum.

This First of Exchange was drawn under Documentary Credit of the Nippon Kangyo Bank Ltd., Head Office in Japan. It is the largest size bill of exchange with allonge document I have ever seen.

Figures 3 and 3a on the next page illustrate a check size First of Exchange drawn in Sibu, Sarawak in 1969 under a letter of credit of the Daiwa Bank Ltd. for "Sterling pounds twenty-three thousand six hundred and nineteen and shillings fifteen and pence nil". It is well furnished with several varieties of bank stamps and endorsements and 13 Malaysian duty stamps on the back and one on the face.

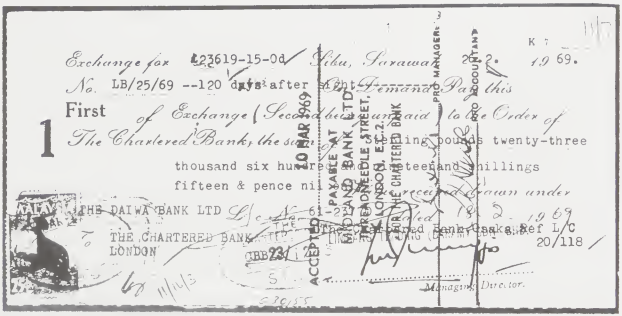


Figure 3.

Figure 3a.

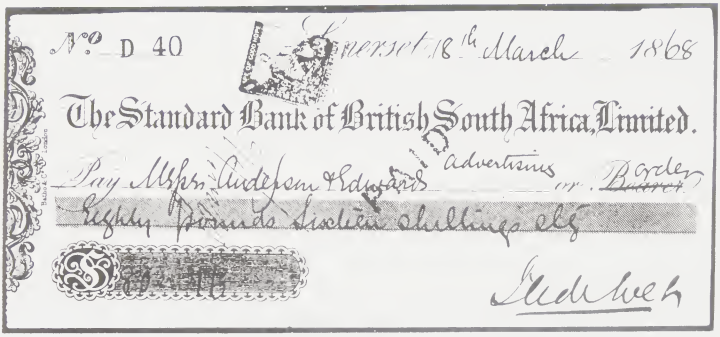

No D 40
18th March 1868
The Standard Bank of British South Africa, Limited.
Pay Messrs Anderson & Edwards
Eighty Pounds Sixteen shillings
Mudbeck

Figure 4 was another surprise. Black on deep pink paper and with a Cape of Good Hope one penny postage stamp used as a duty stamp, this cheque of the Standard Bank of British South Africa, Limited, was drawn in Somerset in 1868, a century leap back in time from the previous item.

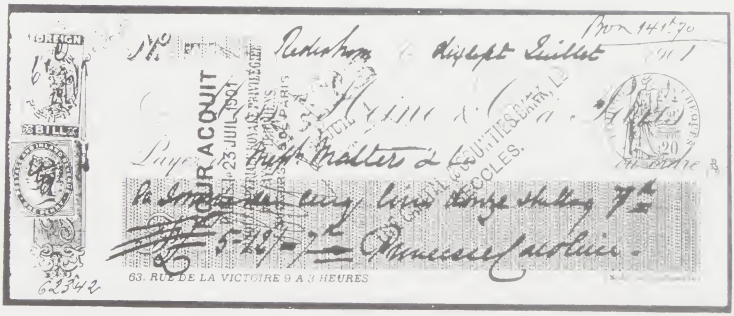
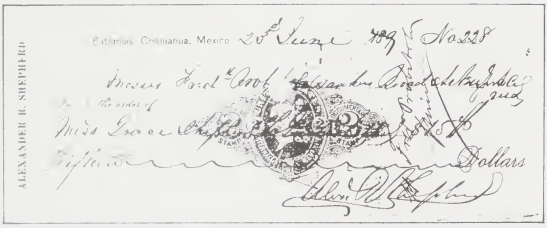


Figure 5 gave me quite a thrill as I did not have one like it nor have I seen one. Drawn in 1901 in Redisham, England on the French bank of Messrs. Heine & Cie. a Paris, it bears both British and French revenue stamps and is written in French and signed by "Princesse Caroline". My first guess was that the lady might be among the royalty of Monaco. There is a Princesse Caroline, daughter of Prince Rainier the current ruler. I noted the "Pour Acquit" stamp of the "Banque Imperiale Royale Privilegee des Pays Autrichiens" of Paris with branches. I cannot locate any information on royalty of this area of Europe that will identify the Princesse Caroline on the cheque. Any help would be appreciated.

An RX-7 Issued in Mexico

Coleman Leifer

The check illustrated, which has an RNX-7 imprinted revenue, is unusual in that it was issued in Mexico. The maker of the check was Alexander Robey Shepherd, a former territorial governor of the District of Columbia (Washington, D.C.). The payee is "Grace Shepherd a/c Grant Shepherd." Grant Shepherd was one of Alexander's sons and was named after President Grant. Grace was Grant's daughter.



Shepherd was born in Washington In 1835. He withdrew from school upon his father's death and held jobs as a store boy, a carpenter's apprentice and a plumber's assistant. He eventually opened his own plumbing business and engaged in real estate and building. He was a Republican and a Union supporter and served as a three-month volunteer to the Civil War. He then began a career in municipal politics including service as president of the District of Columbia common council.

At the time the infrastructure of Washington was in miserable shape An article in the October 9, 1887 issue of the Washington Chronicle, which accompanied the illustration of Shepherd shown with this article, described the city at the time.

"For years Washington had lain neglected and forlorn, its streets muddy and dusty by turns, its architecture rude and primitive Squalid shanties occupied the public reservations, the city was a disgrace to the country, the malaria breeding flats lay festering In the sun. Progress seemed to have closed her eyes and passed the city by."

Shepherd became an advocate of modernizing the city in an effort to thwart a proposal to move the Capital to another location. His efforts were successful when Congress, in 1871, created a territorial government for the District of Columbia including a Board of Public Works. President Grant named him to the board and he quickly assumed charge of things earning the name "Boss Shepherd." In 1873 Grant named him territorial Governor. In his enthusiasm to improve the city he spent millions of dollars beyond the amount authorized. He transformed Washington into a city with paved streets, sidewalks, adequate water and sewage facilities, gas lights and parks. His method of getting things done by awarding contracts, often to his friends, and without competitive bidding, led to congressional investigations and, in 1874, to replacement of the territorial government by commission rule. President Grant promptly named him one of the commissioners but the Senate refused to confirm him although he had been cleared of personal dishonesty.

Shepherd built a mansion near Washington's Dupont Circle, but during his period of public service had not paid adequate attention to his personal finances. At the time he was forced from office he was reputedly one million dollars in debt. But he obtained permission from the Mexican government to develop a silver mine at Batopilas, Chihuahua, Mexico and managed to recoup his fortune. In 1887 he resumed to Washington to recover from a head injury suffered at his mine and was hailed as a public benefactor. A parade in his honor drew 100,000 people and there were 20,000 people near the reviewing stand when he gave a speech expressing his gratitude to the city.

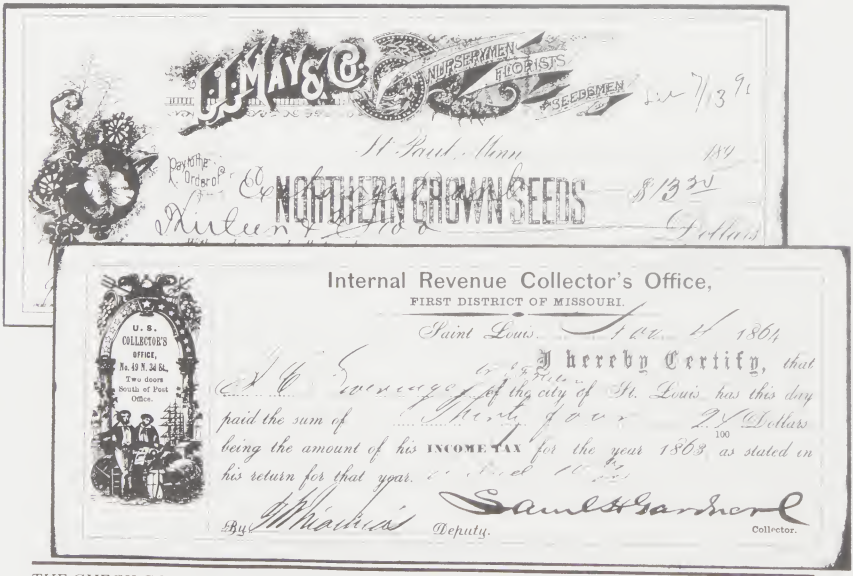
When he died, in Batopilas in 1902, as the aftermath of an appendicitis attack, he was given a hero's funeral in Washington. The cortege was the largest ever seen in the city up to that time. In 1909 a statue of Governor Shepherd was erected at Fourteenth Street and Pennsylvania Avenue in front of the District Building (the city hall.)

The statue was placed in storage several years ago as a result of construction in the area. At the present time it is in an automobile impoundment lot across an interstate highway from the city's sewage treatment plant. This is surely an unfortunate location for the statue of a man who was responsible for the post-Civil War modernization of the Nation's Capital. However, an effort is currently being made to place the statue in a small park near the building that served as the Washington city hall during Shepherd's time and near the site of the Department of Public Works building where Shepherd had his office.

Source: Dictionary of American Biography; Charles Scribner's Sons, New York, 1935.

Thanks also to Dr. P. W. Ogilvie, District of Columbia Office of Public Records.

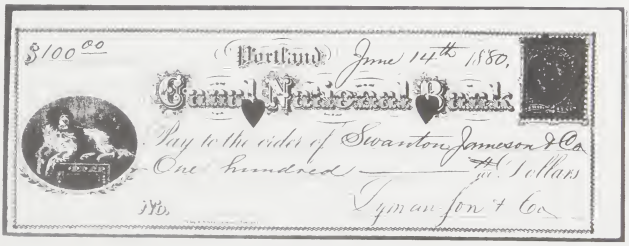
Harbingers of Spring...



The Dog and the Safe

Lee Poleske

A dog on or by a safe is a common vignette on checks. What could be a better symbol of security and safety? The dog on the safe, which appears on the check of the Canal National Bank of Portland, Maine, illustrated below, is an adaptation of the famous Edwin Landseer painting "A Distinguished Member of the Humane Society," painted in 1838.


$100 00
Portland June 14th 1880.
Canal National Bank
Pay to the order of Swanton Jameson & Co
One hundred 00/100 Dollars
Tyman Son & Co

The model for the original painting was Paul Pry, a black and white Newfoundland.The painting depicted the dog on a stone pier at high tide. It became one of Landseer's most famous paintings and an engraving of the painting, dedicated to the Royal Humane Society, was a best seller. One sign of the impact the painting made on the public is that black and white Newfoundlands have been called Landseers ever since.

The Newfoundland originated more than a century ago in the Canadian province of Newfoundland. They are a patient, even tempered dog, whose loyalty is legendary. Their concern for the safety of children entrusted to their care is almost human.

The man who created this masterpiece, Edwin Landseer, was born in London on March 7, 1802. His father, an engraver, gave him drawing lessons, and even as a boy his favorite subjects were horses, cows and dogs. He was only thirteen when his first works were accepted for exhibition. From 1810 until his death he produced hundreds of paintings and sketches of people, landscapes, but mostly of animals. His animal paintings were noted for their naturalism and his understanding of anatomy was far above the average animal painter. As he matured, he became not just a painter of animals, but a story teller; the animals in his paintings were used to illustrate human emotions and values.

He was elected to full membership in the Royal Academy in 1830 and in 1850 he was knighted. Queen Victoria and Prince Albert commissioned him to paint several of their prize livestock. He even gave the royal couple drawing lessons.

Sir Edwin Landseer died on October 1, 1873.

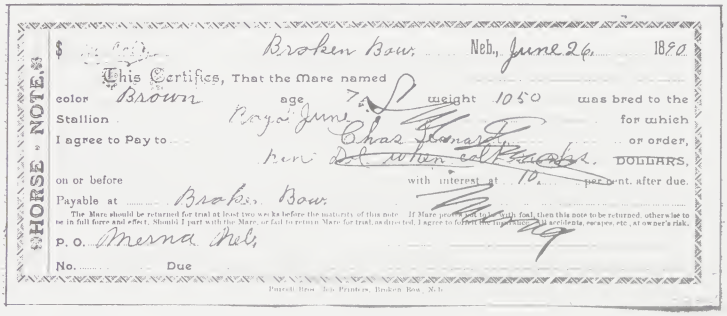
Both the American Bank Note Company and the British American Bank Note Company made engravings of Landseer's famous painting, substituting a safe for the pier, but not altering the pose of the dog. Their engravings appeared on both banknotes and checks.

Ihe illustrated check was printed by the Portland company of Bailey and Noyes.

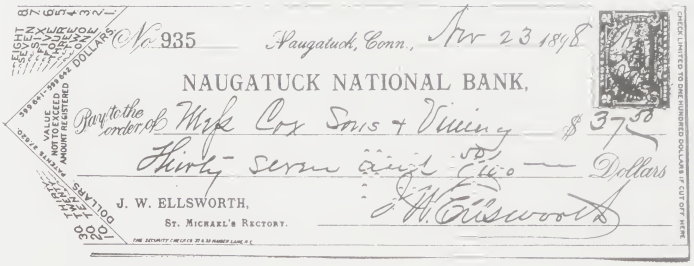
Letter to the Editor

(This is a continuation of a letter begun in the previous issue.)

The next item is one that I got twenty years ago at the last ANA in New York, so it comes to mind with this year's convention being there. It is a horse note, promising to pay a stud fee of $9 if, "... Mare proves to be with foal..." The amount to be paid appears to say, "...nine dollars when colt sucks..." I have a feeling that the last word is something else, but it is hard to read, because of the writing over this. Notice that the dollar sign in the upper left is followed by 'New Colt.' I have never come across another of these items. Maybe they are common in the horse breeding business, but if so, I haven't seen any.


HORSE NOTE
Broken Bow, Neb., June 26, 1880
This Certifies, That the Mare named
color Brown age 7 weight 1050 was bred to the
Stallion Royal June for which
I agree to Pay to Chas Leonard or order,
when colt sucks. DOLLARS,
on or before with interest at 10 per cent. after due.
Payable at Broken Bow.
The Mare should be returned for trial at least two weeks before the maturity of this note. If Mare proves not to be with foal, then this note to be returned, otherwise to be in full force and effect. Should I part with the Mare, or fail to return Mare for trial, as directed, I agree to forfeit the full amount. All accidents, escapes, etc., at owner's risk.
P. O. Merna Neb.
No. Due
Purcell Bros. Job Printers, Broken Bow, Neb.

Last, here is an unusual security device on a check. At the left edge there is an angled series of amounts that can be used to limit the maximum amount of the check. Apparently, there were amounts on the right that would be used if the check were over $100. These have been entirely cut away. All that's left is, "Check limited to one hundred dollars if cut off here." None of the checks I found like this one was for more than $99, so I don't know exactly what the unused check looked like before it had been cut.


No. 935
Naugatuck, Conn., Nov 23 1878
NAUGATUCK NATIONAL BANK,
Pay to the order of Mrs Cox Sons & Vining $37 50
Thirty seven and 50/100 Dollars
J. W. ELLSWORTH,
St. Michael's Rectory.
J. W. Ellsworth
CHECK LIMITED TO ONE HUNDRED DOLLARS IF CUT OFF HERE

I hope you find some of these interesting and may think the members will be interested, too

Arthur Aron, ASCC #1048

Vaguely Threatening Letter to the Editor

Editor
True Candid Confessions
P.O. Box 190332
Saint Louis, MO 63119-6332

Hey, Man,

It has been, like hard, man, finding you guys. Ever since I saw your paper on that check-out rack I have been trying to get ahold of you. Finally I saw this ad for TCC and I knew I was in luck.

Well, anyway, I figured you would be interested in this hot story. I thought we really had a live one, you know. A REAL subversive organization operating right under our noses! Yea, and they call themselves THE VOICE OF THE PEOPLE. I thought they might be responsible for who knows what - maybe an assassination or a bombing or something. Maybe something to do with FLIGHT 800!!

Well, no such luck. Buggarsnots! It turns out that VotP doesn't stand for "Voice of the People" after all. It stands for some goofy stamp collector's organization. Now I can't tell you much about it because it REALLY is a secret organization. But I was able to find out its name. You may not want to print this but it stands for - are you ready for this? "Victims of the Phantom and all other Revenue Stamped Paper collectors."

I couldn't get any more out of the guy before he passed out. Well, the cops were coming so I high-tailed out of there fast. But fear not, I'm still on the case.

Don't worry, you'll be hearing from me again. I can't reveal my real identity as I am currently a snitch for one of your competitors.

Former CIA Tipster

(Yes, I DID receive this in the mail, and reprint it in its entirety!!! - Editor.)

Robert D. Hohertz, Hermann Ivester, M. S. Kazanjian and Lee E. Poleske have been elected Directors of the ASCC for a two-year term ending in 1988.

The Memphis Paper Money Show will be held June 20-22, 1997. It is an excellent source of fiscal paper.

President's Message

Martha Cox

I have kicked off 1997, not only with the Super Bowl, but also with a review of a majority of the 152 member surveys returned thus far. My intent for this message was to present a recap of the 19 items mentioned in the survey, but alas, I realize I am no statistician (I discovered this quite early on). To begin with, the tallying has consumed nearly every evening of the last two weeks, and I am nowhere near done (so much for the thought, "well, a couple of hours, and it'll be done"). I also realize that more surveys are trickling in (keep them coming...), so a meaningful picture will not be available until our next issue. I am happy to share some trends with you, though keep in mind this is preliminary.

First of all, a heartfelt thanks for your terrific response. I always thought that check collectors were especially wonderful people and now I have confirmation of that fact. The insightful comments on nearly every survey indicated that respondents reflected on each item. Some of you wrote letters in addition to the survey, and others even included what can best be described as resumes, as an apology for not taking a more active role in the society. You took the time, and I wanted to take time to reflect on what you had to say. You deserved no less.

Some comments made me laugh out loud, others brought a lump to my throat. I felt indebted to the pioneers of our society, as I read their comments, for all they have done for many, many years. I also felt the enthusiasm and excitement of the newer members. What came through collectively was the love of the hobby and the sense that contained in our collections are pieces of history that we can share with such a select few that truly appreciate what we do.

For this issue, I will recap a few of the items mentioned in the survey.

Re: #1, there is no question you are busy, well-connected folks. Many of you commented that your other affiliations were not mentioned. We did not mean to slight any group; we were trying to get a general picture of the affiliations of our members. We wanted the survey to fit on one sheet and yet provide some room for comments. If we missed your group, thanks for adding the information.

Re: #6, you appear to be satisfied with your membership. Only two so far have indicated no: one because of very specific collecting interests, and the other hoped we would provide more information on pricing. Both are valid comments, but I won't address either in this space right now. Next time. What are your recommendations, members?

Re: #8, I was truly heartened by the number of you who indicated that you would be willing to provide membership applications to potential members, kind of an ambassador at large. This was in addition to those responding as dealers. Thank you.

Re: #10, Strong feelings and comments about the life membership issue. Votes were overwhelming in the not interested category, but the ten (so far) "yes" responders were very enthusiastic: a couple ready to write a check right now, while it might be considered.

Re: #17, Some fairly strong feelings about the inclusion of a column on stocks and bonds. If you were for or against, you had a strong opinion on this one for the most part. One conciliatory comment, which had a lot of validity, suggested articles on stocks and bonds as they were submitted, without the need for a column in every issue.

Re: #19, More strong feelings and lots of comments on this one about membership dues from both sides. It is running three to one in favor of raising the dues, as of right now, but I agree with one responder who commented that we should consider this very carefully before making any change.

Without covering every item, I wanted you to get a flavor of the results. A full recap, including a sampling of the comments, will be available for the next issue.

Thank you for your participation in the member survey. Your collective response will assist the officers and directors of ASCC as they plan for the future of the society.

Keep your surveys coming, if you have not sent them in. We want to know what you have to say. Meanwhile, happy hunting!

What's Happening Out West...
Martha Cox

Thank you for submitting your show schedules, price lists, and auction catalogues. Quality items are still out there, and good shows and reputable dealers abound. Let's see what the next few months have in store.

Apr 12-13
Sacramento Valley Coin Club
15th Annual Spring Show
LaSierra Community Center
5352 Engle Rd., Carmichael, CA
David Herr, (916) 885 9050

May 1-3
Arizona Coin Expo
Phoenix Civic Plaza
Phoenix, AZ
Sandy Gulde (602) 998-4001

May 2-4
Coin, Stamp, Card and Collectibles Show
Convention Center
5001 Great American Parkway, Santa Clara, CA
Rudy Christians, (916) 528-8529

May 16-18
Coin, Stamp & Sports Card Exposition
National Western Complex - Expo Hall
4655 Humboldt St
I-70 & Brighton Blvd - Exit 275B, Denver, CO
Jerry Morgan (303) 759-1895

May 29-June 8
Pacific 97 World Stamp Exhibition
San Francisco, CA
Eric Jackson, (610) 926-6200

June 4- 8
Long Beach Coin & Collectible Expo
Convention Center
100 S. Pine Ave , Long Beach, CA
Ron Gillio, (805) 963-0827

And, put this on your calendar

ASCC Round Table
Saturday, June 7, 1997
10:00 a.m. Room A102 (entry level - do NOT go down escalator)
at the
Long Beach Coin & Collectible Expo
Convention Center
100 S. Pine Ave., Long Beach, CA
Contact: Martha Cox (619) 436-4962

The foregoing information is a compilation of several listings. Please "double check" before you make a trip to any of these events. Sometimes shows are cancelled or events may change.

Forward your catalogs and correspondence to: Martha Cox, 14085 Mango Drive, Del Mar, CA 92014. Information on events from the period July-September 1997 should be sent to me **no later than** May 1, 1997, the deadline for inclusion in the next issue of *The Check Collector*.

In addition to the show information, I received catalogs and price lists from: Russ Hornbacher, 645-B West Jackson, Spearfish, SD 57783, phone (605) 642-0568; Cohasco, Inc., Postal 821, Yonkers, NY 10702, phone (914) 476-8500; and Eric Jackson, PO Box 728, Leesport, PA 19533-0728, phone (610) 926-6200. Thank you.

Happy hunting!

Secretary's Report

Coleman Leifer

This report includes changes received through March 3, 1997

NEW MEMBERS

1565 BANKS, ROBERT O. JR. (C/D) PO Box 702 Monett MO 65708 2 (Western), 4, 22-23, 26
(by Warren Anderson)
1566 ERICKSON, RICHARD J. 10760-3 Woodley Av Granada Hills CA
91344
1564 GORE, CHARLES 99F Main St, #169 Stoneham MA 02180-3305
(by Mike Kazanjian)
1567 HICKS, SAM PO Box 1034 Arden NC 28704
(by Rodney Battles)
1562 KAHTAVA, BRYAN D. PO Box 41 Circleville UT 84723 2 (AZ, CA, CO, NV, UT),
(By Doug McDonald) 22 (Mining), 26, 30-31
1561 MILLER, J.A.L. JR. 2810-K Carriage Dr Winston-Salem NC
27106-5328 (thru Bank Note Reporter)
1563 ROBERTS, DYAS 607 S. 7th Box 145 LaGrange MO 63448-0145

REINSTATED FROM NPD LIST

1285 DECOURCY, JOHN PO Box 24 Worcester MA 01613 1-2, 4, 22, 30-31
1281 PERRIS, RICHARD D. 1625 Calle Granada Duarte CA 91010 1-2, 4, 9, 21-22, 26, 30

ADDRESS CHANGES

0816 BIEMER, RICHARD 10363 State Hwy 18 Conneaut Lake PA 16316
1538 BURNS, RAYMOND D. 3524 173rd St, Apt 21 Hammond IN 46323
1162 FIEBELKORN, CHRIS P. PO Box 3028-5066 Gillette WY 82717
0043 HORSTMAN, RONALD 5010 Timber Ln Gerald MO 63037
1179 JOHNSON, HARRY R.SR. 4279 Garand Ln West Palm Beach FL 33406-2945
1448 PERLINE, LES (C/D) 5 Beechwood Ln Armonk NY 10504
1508 SANFORD, MICHAEL W. (D) 6405 Old Madison Pike NW Apt. 18 Huntsville AL 35806-2077
1261 SMITH, LOGAN (C/D) 1300 Robinhood Rd Watkinsville GA 30677-1820
1235 VOSS, GREGORY 13 Roland Av Ballwin MO 63021

RESIGNATIONS

1186 ENGEL, CRAIG A.
0793 GAITES, ALAN
0834 HOSEK, GEORGE
0762 MOCK, SANFORD J.
1127 SCHOENBERGER, E. D.
1482 TODD, RICHARD M.

Treasurer's Report

January 1, 1996 to December 31, 1996

Starting Balance		$4,038.45
Plus Income		
Dues & Advertising	$4, 097.50	
Interest Earned	73. 11	
Total	$4, 170.61	+4,170.61
Less Expenses		
Postage	567.00	
Printing	2, 152.23	
Office	47.43	
Telephone	9.88	
Fees	30.00	
Total	$2.806.54	-2,806.54
Ending Balance		$5, 402.52

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NOTE - Just arrived - huge hoard of 19th century vignetted checks, including territorial, to be included in forthcoming sales!

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